

NEW MUSIC CONCERTS
ROBERT AITKEN ARTISTIC DIRECTOR

20th ANNIVERSARY

1990-91 SEASON

1990-1991
New Music Concerts
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NEW MUSIC CONCERTS
1990-91 SEASON 20th ANNIVERSARY
Robert Aitken, Artistic Director

OCTOBER 7, '90 8 pm
Premiere Dance Theatre

ROBERT AITKEN
 conducts the Hamilton
 Philharmonic Orchestra
 Guest Soloist: Sergio Barroso
synthesizer

OCTOBER 13, '90 8 pm
Innis College Town Hall

New Music by
Canadian & German Women
Composers
co-presented with the Goethe Institute

OCTOBER 28, '90 8 pm
Premiere Dance Theatre

Ligeti Piano Concerto
 & *Elissa Poole's*
"Strange Companions"

DECEMBER 9, '90 8 pm
Premiere Dance Theatre

USA: Just South of Here
 Guest Soloist
 Yvar Mikashoff
piano

JANUARY 27, '91 8 pm
Premiere Dance Theatre

Mozart
Birthday Celebration
 Guest Composer
 Klaus Ager
 Guest Soloist
 Boyd McDonald - *fortepiano*

FEBRUARY 24, '91 8 pm
Premiere Dance Theatre

The Challenging
Generation
 Guest Composers
 Murray Adaskin, Violet Archer
 Jean Papineau-Couture, Barbara Pentland,
 John Weinzwieg

MARCH 22, '91 8 pm
Convocation Hall
U of Toronto

Heinz Holliger
 with the Boston Musica Viva
 world premiere of
 Franco Donatoni's
Oboe Concerto

APRIL 7, '91 8 pm
Premiere Dance Theatre

La France Visuelle
 Guest Composer
 Francis Miroglio
 Guest Artist
 Jean-Pierre Drouet - *percussion*

MAY 16, 17, 18, '91

Pierre Boulez visits Toronto
 with the Ensemble Intercontemporain
 The Toronto Symphony presents
 Pierre Boulez May 16 other activities
co-presented with Music Toronto
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NEW MUSIC CONCERTS INFO LINE 961-9594

Tonight's performance is being recorded for broadcast on March 3, 1991, by CBC- Stereo's "Two New Hours" on Sundays 9:05 pm, 94.1 FM with Host Richard Paul.

New Music Concerts

USA: JUST SOUTH OF HERE

PREMIERE DANCE THEATRE

8 pm Sunday December 9, 1990

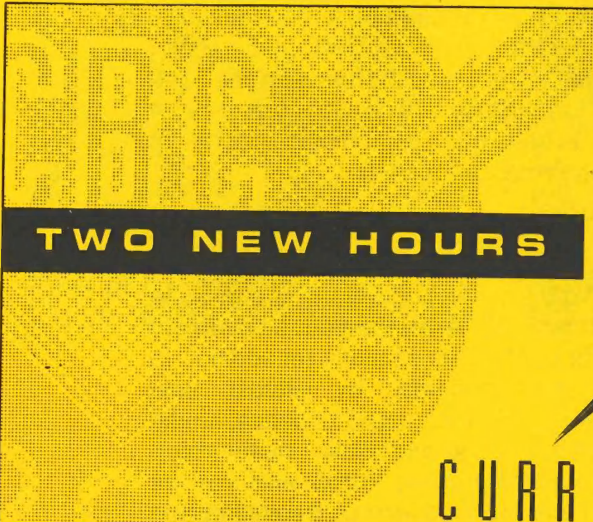
Program notes by Alan Gasser

Henry Brant was born in Montréal in 1913, and moved to New York in 1929. Since then he has composed and conducted music for radio, films, ballet, jazz and the concert hall. After WW II he taught orchestration and conducted ensembles at universities in New York City; he now lives in California. Since 1950 Brant has composed chiefly what he calls "spatial music," that is to say, music whose performance depends on the physical separation between different groups of players. Taking the ideas of Charles Ives as his point of departure, Brant has gone far beyond Ives' explorations...and pretty much cornered the market.

Inside Track, composed in 1982, is a piano concerto, accompanied by a band (brasses, sax, drums and high soprano voice) and an orchestra of strings, woodwinds and lights. The work is divided into 17 sections, on three different scores. The band and orchestra alternate until the last section when everyone plays together, or at least, in the same tempo. But before the end, things are much more complicated and anarchic. The high soprano works from the same tempo - but her material is somewhat independent. Strings, woodwinds and lights likewise on their score. The piano part, on its own score, is varied section-by-section as well, but not co-ordinated with its accompaniment. Oh, and the lights are written out in the score, notated as an approximately-pitched percussion instrument.

Alvin Curran, born in Providence, Rhode Island in 1938, was a student of Elliott Carter and a founder of the Rome group Musica Elettronica Viva. Like Henry Brant, Curran has written for large groups in unusual arrangements - singers on barges and the like.

For Cornelius is an intimate work, rather than environmental or monumental, reflecting the circumstances of its origin. The title indicated a dedication to the memory of the English composer Cornelius Cardew (1936-1981) and was written immediately following Cardew's death from a hit-and-run accident in London, 13 December. Yvar Mikhashoff writes that Curran's piece "is in two parts: a long waltz-like opening in the style of Satie or Ravel, followed by a long tremolo crescendo-chorale, and a quiet epilogue."



TWO NEW HOURS

CURRENT

**WITH HOST
RICHARD PAUL**



**SUNDAYS AT 9:05 PM
(9:35 IN NEWFOUNDLAND)**



CBC Stereo

Brian Cherney was born in Peterborough, Ontario in 1942 and studied in Toronto with Samuel Dolin and John Weinzweig, receiving degrees in composition (M.Mus.) and musicology (Ph.D.). In 1966 and 1969 he attended lectures of Ligeti, Stockhausen and Kagel at the Darmstadt Summer Course in New Music. Cherney's music has been commissioned and performed throughout Canada and far abroad by a wide variety of groups and individuals - the Stratford Festival, SMCQ, the Esprit Orchestra, CBC, Joseph Petric, Lawrence Cherney and the York Winds, to name only a few. Since 1972, he has taught composition, analysis and twentieth-century music history at McGill University, where he is Professor of Music.

Cherney's *String Quartet No.3* was composed between June and August 1985, on a commission to mark the 50th anniversary of the CBC. The work's three continuous sections (in addition to a prologue and epilogue) are delineated by virtuoso solo passages for each instrument. Marked *quasi cadenza*, these episodes - in the order Violin II, I, Cello and Viola - neither stop the forward movement of the accompanying instruments nor the musical development as is usual for a cadenza. Beginning and ending in hushed, scarcely articulate bow-scraping, the varied textures and materials (nearly familiar "quartet" passages, deliberately out of alignment; oscillations wavering in and out of phase; interlocking parts growing up out of each other from the earthy bass to a gaseous, misty ether) find a climax in the pure melody at the end of the second section. In a unison passage with pedal point and eerie harmonics, Cherney combines serial technique and tonal expectation deftly, to create a strong desire for closure by interrupting the melody in classic fashion with the cello's solo. The work was written in memory of the composer's father, who died in 1984, and first performed by the Raphael Quartet of Holland 11 April 1986 in Hilversum, Holland.



Cherney's unaccompanied solo viola work, *Shekhinah*, originated in a commission from Rivka Golani, but its poetic implications go beyond Golani's individual, factual history, to embrace and evoke a sort of feminine trinity. In March 1988 Cherney saw a review and photograph from Michael Marrus's book *The Holocaust in History*; the following April and May, while he was writing the viola piece, he exploited the uncanny resemblance of an unknown woman in the picture (probably destined for extermination at Auschwitz) to Rivka Golani. The name "Shekhinah" refers to the Jewish mystical of the feminine aspect of the deity, as well as the eternal womanhood of Israel, suffering and in exile, in relation to G*d. Thus did the anonymous woman, the archetypal woman and the real woman violist converge in Cherney's imagination.

...cont

DECEMBER 9, 1990 8 PM
PREMIERE DANCE THEATRE

PROGRAM

NILS VIGELAND
(USA)

*In Black and White **
(rev.1990)

Yvar Mikhashoff

solo piano

Douglas Stewart
Cynthia Steljes
Robert Stevenson
Kathleen McLean
Joan Watson
James Spragg
Gordon Sweeney
Russell Hartenberger
Trevor Tureski
Fujiko Imajishi
Marie Bérard
Douglas Perry
David Hetherington
Roberto Occhipinti
Robert Aitken

flute
oboe
clarinet
bassoon
French horn
trumpet
trombone
percussion
percussion
violin
violin
viola
cello
double bass
conductor

BRIAN CHERNEY
(Canada)

Shekhinah
(1988-89)

Douglas Perry

solo viola

BRIAN CHERNEY

String Quartet No.3
(1985)

Accordes Quartet

Fujiko Imajishi
Marie Bérard
Douglas Perry
David Hetherington

violin
violin
viola
cello

INTERMISSION

ALVIN CURRAN
(USA)

For Cornelius +
(1981-82)

Yvar Mikhashoff

solo piano

HENRY BRANT
(Canada/USA)

Inside Track +
(1982)

Piano concerto in one movement, with 3 separated
ensembles, coloratura soprano and projected lights

Yvar Mikhashoff

solo piano

Henry Brant

conductor

Robert Aitken

conductor

Barbara Hannigan

soprano

Douglas Stewart

flute, piccolo

Cynthia Steljes

oboe, English horn

Robert Stevenson

clarinet, Bass clarinet

Kathleen McLean

bassoon

Peter Lutek

saxophone

Joan Watson

French horn

James Spragg

trumpet

Gordon Sweeney

trombone

Russell Hartenberger

percussion

Trevor Tureski

percussion

Fujiko Imajishi

violin

Marie Bérard

violin

Douglas Perry

viola

Daniel Blackman

viola

David Hetherington

cello

Simon Fryer

cello

Roberto Occhipinti

double bass

Wes Wraggett

lights

MG Hynes

lights

Penny Olorenshaw - Technical Director

* World Premiere

+ Canadian Premiere

The music is uncompromisingly virtuosic, not only technically, but also for the aesthetic challenge presented by the juxtaposition of two "trinities" of musical materials or characteristics: motives representing *nefesh*, *ruah*, and *neshamah* (spiritual entities of Jewish mysticism); and to complement them, a group of musical ideas with programmatic underpinnings - WW II song and a lullaby of Cherney's devising. Golani performed the premiere in Toronto 10 February 1989 and Cherney revised the work in March and April of that year. *Shekhinah* is dedicated to the memory of the woman in the photograph.

Nils Vigeland was born in 1950 in Buffalo, New York and made his professional debut performing as a pianist with the Buffalo Philharmonic Orchestra in 1969. He studied at Harvard with David Del Tredici and Lukas Foss, and pursued graduate studies in piano and composition at SUNY Buffalo with Yvar Mikhashoff and Morton Feldman. Vigeland's works have been performed by the Brooklyn Philharmonic, the Buffalo Philharmonic Orchestra and the Milwaukee Symphony; he has received awards from Harvard College, the National Endowment for the Arts and the Ford Foundation. Vigeland teaches at the Manhattan School of Music.

In Black and White, for solo piano and fourteen players, is a revision (dated 9/9/90) of a piano-and-orchestra work with the same name, premiered by Yvar Mikhashoff with the Buffalo Philharmonic Orchestra for a concert of the North American New Music Festival in April 1990. The chamber version requires more virtuosity from the accompanying players.

In translating the name of Debussy's two-piano work for his own title, Vigeland reveals his "aim...to create a music of formal clarity and instrumental brilliance." The work is in two movements: the first has two themes, classically contrasted and developed; the second begins with a duet for trombone and piano "reminiscent of the *Etude for Sixths* by Debussy" and concludes with "a fast, rondo-like continuity in compound meter." Vigeland writes drily of the virtuosic and extroverted nature of the soloist's part: "As the soloist was to be Mr. Mikhashoff, with whom I studied and for whom I have written a great deal of music, I knew I could invent all manner of pianistic puzzles, confident of their solution."

Funded (in part) by the Margaret Fairbank Jory Copying Assistance Program of the American Music Center, made possible through grants from the National Endowment for the Arts, the Mary Flagler Cary Charitable Trust, the Jerome Foundation, and the Pew Charitable Trust.

GUEST ARTISTS

Yvar Mikhashoff is internationally known as an interpreter of twentieth-century piano music and a specialist in American music. Recent activities include tours of the Far East, twenty concerts as both producer and performer of American music for the Dutch-American Bicentennial celebration of the Holland Festival (1982), a Fulbright Scholar award for study in Denmark, a guest appearance at New Music America, and solo appearances at the ISCM World Music Days (1983, 1984, 1988). Mikhashoff is the Associate Director of the Almeida Festival in London, Artistic Advisor to the Music Factory in Bergen, Norway, and Co-Founder and Co-Artistic Director of the North American New Music Festival in Buffalo (with Jan Williams). Composers who have written for him include John Cage, Lukas Foss, Christian Wolff, Henry Brant, Sylvano Bussotti, Per Norgaard, Simon Bainbridge and Luis de Pablo. He has recorded for CRI, Nonesuch and Spectrum in the USA and Paula Records in Europe, and has performed with orchestras in Buffalo, Hartford, Dallas, Houston, and Cincinnati, as well as London, Paris, Amsterdam, Copenhagen, Rome and Rio di Janeiro. Mr. Mikhashoff, a faculty member at the State University of New York, Buffalo campus, is also the artistic director of the Concert Series at the Albright-Knox Gallery in Buffalo. For Quadrivium Press he recently solicited and collated a collection of 88 tangos by composers from thirty countries - published as the *International Tango Collection*.

Douglas Perry has distinguished himself as a most versatile performer. Formerly Artistic Director of ARRAYMUSIC, he was also a founding member of TAFELMUSIK, with whom he plays, tours and records for Harmonia Mundi and Sony/CBC labels. His own recording of Bach's Brandenburg Concerto #6 with Mario Bernardi and the CBC Vancouver Orchestra is available on the SM 5000 series.

Perry has performed new music at the 1988 and 1989 Athens Festival in Greece and is currently involved in a multi-media project with composer Christos Hatzis. Last season he premiered John Beckwith's concerto *Peregrine* with the ESPRIT Orchestra, and this year includes a solo concert of music by such composers as Glass, Hatzis and Vivier.

Accordes evolved out of a string quintet formed originally to perform a work by John Beckwith, commissioned by the Toronto Symphony Women's Committee for the Symphony's Seminars Program. The Accordes quartet has been actively involved in performing contemporary music, having commissioned works by composers such as Thomas Baker and Milton Barnes. Concerts have included works by Ann Southam, Ben Johnson and Jean Papineau-Couture for New Music Concerts, and a recording of *Slano* by Papineau-Couture has been made for Centrediscs.

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New Music Concerts is generously supported by **The Canada Council**, the **Ontario Arts Council**, the **Municipality of Metropolitan Toronto**, the **Toronto Arts Council** and the **Ministry of Citizenship and Culture** through its "Investment in the Arts" program.

Thanks to André Leduc, Mark Hand, and John Beckwith.

For a repeat performance of our October 7 and 28, 1990 concerts, tune in to CBC-Stereo's "Two New Hours" on Sunday, January 13, 1991 at 9:05 pm, 94.1 FM.

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